DOCUMENT RESUME

ED 047 695 LI 002 541

TITLE	Institute for Training in Libraries, Selected Papers.
INSTITUTION	Appalachian State Univ., Boone, N.C.
PUB DATE	Jul 70
NOTE	45p.
EDRS PRICE	EDRS Price MF-$0.65 HC-$3.29
DESCRIPTORS	Building Plans, *Design, *Institutes (Training Programs), *Instructional Materials Centers, Interior Design, *Libraries, *Library Facilities, Planning, Space Utilization

ABSTRACT

At an institute held in July 1970 at Appalachian State University four papers, reproduced here, discussed training in libraries. Louise Giles spoke about planning guidelines in "Planning Community College Library/Learning Resource Centers: The Key is Flexibility." Stephen F. McKeon presents his ideal for a library in "Living Room Library" which places a high priority on comfort, and recognizes differing needs among communities. In "Planning the Layout" Vance Hunt discusses the physical facilities and equipment which must be carefully planned for any library. The central theme of Harold Goldstein's "Space Problems in Media Utilization" is that special space--special in amount, people and location--is needed to gain the most from broad range media programs. (SG)

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Institute for Training in Libraries

Selected Papers

Appalachian State University
Boone, North Carolina

LI 002541

July 1970

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PLANNING COMMUNITY COLLEGE LIBRARY/LEARNING RESOURCE CENTERS: THE KEY IS FLEXIBILITY

by Louise Giles

I came here to talk about guidelines for planning library/learning resource centers, but, let's not take anything for granted: there are some who would question the need for such buildings. Alvin Toffler, in his chapter entitled "Libraries" from the book, Bricks and Mortarboard, says this:[1]

> Some argue forcefully that the library and the book itself are mere relics of an inefficient past, that the job of storing, retrieving, and transmitting information will, in the future, be accomplished without either. They point out that there is nothing inviolable about the book or its storehouse, that cuneiform tablets gave way to papyrus rolls, that medieval manuscripts gave way to books, and that books are already sharing the job of communicating information with other carriers. Already most libraries store records, tapes, films, slides, and other non-book materials. The rise of the computer and the development of a whole new technology of information, these prophets charge, will inevitably transform the role of the book in modern society.

To illustrate his statement, Mr. Toffler mentions Sol Cornberg, designer of the Cornberg carrel, who feels that books are inefficient and, further, that reading and writing will become obsolete skills because students will "learn better and faster through audiovisual techniques, with films, lec-

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[1] Alvin Toffler. "Libraries." Chapter in Bricks and Mortarboards by Educational Facilities Laboratories, New York, 1964. p.71.

tures, and other materials piped directly to them in their homes."[2] It is said that at Grand Valley State in Michigan, where he installed some heavily equipped carrels, Mr. Cornberg was instrumental in restricting the size of the library to no more than 23,000 volumes. Cornberg is quoted as saying: "My advice is: plan no more buildings for library use. The library space is a concession to the past. Don't invest in bricks and mortar!"[3]

I've heard these tales before. Personally, I think Mr. Cornberg is kind of funny; and way, way ahead of his time. I say this as one who has had to scour the land, hunting for software to feed into the different hardware items; as one who has had to beg, borrow and almost steal to get money to pay faculty for developing their own software when no other suitable was available; as one who has had to argue, fight and cajole in order to get a little time on the college computer. I say we have not arrived yet, Mr. Cornberg! Further, I buy the idea of the generic book, as espoused by Dr. Louis Shores, and, like Ralph E. Ellsworth, I feel that "a library should be a multi-media house and it should provide outlets for all forms of audiovisual teaching and learning devices."[4]

Cornberg and people who agree with his philosophy of libraries remind me of those people who are always saying that a library is nothing but a warehouse (and, it might be assumed, a dispensable one). These people seem to have no concept of what a librarian is -- except that he is

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2. Ibid., p. 93.

3. Ibid., p. 93.

4. Ralph E. Ellsworth. Planning the College and University Library Building. Pruett Press, Boulder, Colo., 1968. p.14.

someone to avod. I like to think of the librarian as a "media strategist," (as my friend, Dr. Wilson at AAJC terms it) and I like to think of a library as a "learning center."

However, the community college librarian's best asset is his flexibility and open-mindedness. When the subject of a library building arises, it behooves him to ask himself these questions:

1. Should there be a library?
2. Why?
3. For whom?

If you don't ask it and answer it, someone else is bound to. Community college administrators are beginning to question the feasibility of massive, physical facilities and "showplaces" for their campuses and libraries. Community college administrators are also beginning to question the vast amounts of space relegated to libraries and also the vast staff required to man the space. And, from my personal experience -- three times in a row -- I can state it is now easier to get the space than it is to get the staff to man it. Some colleges feel that, instead of putting so much of their money into expensive buildings and physical facilities, they would rather spend it on the components that it takes to make a quality education and to service those who produce that education. Wayne County Community College, for example, is a college without a campus. Yet, it opened in 1969-70 with an enrollment of almost 10,000 students. WCCC has about 35 extension centers dotted across the metropolitan Detroit area. Their Director of Learning Resources will have no buildings for 3 or 4 years and is certainly not considering having a building at all of the 35 teaching sites. She started out by making personal contacts with almost every public, school and college library system in the area, and

she communicated the needs of her students to these librarians and somehow finagled for them the use of the facilities and borrowing privileges. You must realize how flexible and imaginative and open-minded a librarian must be in such a situation.

Suppose, then, you have decided you need a new library building and you have convinced your administration (or vice versa): what now? First, let's hope that your administration has had the good sense to hire you before all of the decisions have been made. At the preconference in St. Louis in 1967, one of the strongest recommendations that community college librarians made in a small group discussion on personnel was: "Hire your library director very early in the picture -- he should be on the scene, if not before the President, certainly very soon after."

So, let's assume that your trustees were guys in white hats and said to the President the first day he started: "As far as we are concerned, one of your most important first assignments will be to hire a library director." Or, perhaps they may wish to call it a "director of learning resources," or "instructional materials," or an "associate dean" or "dean of learning resources" -- a rose by any other name ...

Let's assume also, for the purposes of this paper, that you were selected and that you were either:

1. recently out of library school (or, perhaps, you'd never even entered -- it has happened!)

2. straight from a public, school, or special library.

They hired you and they told you that one of your most urgent assignments was to plan a library/learning resources center.

What do you do? First, if you're like most of us, you panic at the thought of all that work and responsibility in an area with which you are

totally unfamiliar! But, after your first reaction recedes, I would recommend that you take the following steps:

1. Start reading like mad! I have prepared for you a list of readings on establishing community college campuses and libraries. I call it "A Pilot List of References on Planning Community College Library/ Learning Resource Centers," because I am not proposing it as any definitive list; these are just some references that I have found useful to have at hand. There are many other articles and books available, and each year more appear, but these will start you off and perhaps lead you into looking up many more.

You will find that the responsibility of planning the building will not be yours <u>alone</u>: a) you might be only one of a committee of college employees set up for this purpose; or, b) you might be working in a more unstructured situation involving one or more representatives from the administration; one or more representatives from the different areas of the institution that will be most affected by the library; one or more representatives from the architect; and, perhaps, one or more consultants.

Nevertheless, as far as making it an effective and pleasant building to work in is concerned, only you, as a representative of the needs of those who will later live and work in the building, can provide certain important inputs in the planning stages. But, the inputs will not be meaningful unless you familiarize yourself with the literature of the field: one of the first things you might have to do is to familiarize <u>other</u> people with the literature. If you thought <u>you</u> were new, you may find that most of the other community college administrators are just as green as or

greener than you.

2. Talk with your colleagues: local and national. Look at their buildings. Find out from them some names of well-designed, interesting, or provocative learning resource centers.

3. Visit as many learning resources buildings as possible. Compare the features of each. If your college is not willing to protect its investment by subsidizing a few trips for you and your planning committee, perhaps you can work some visits in while you attend conferences and other meetings, or, even when you take your vacation. You may be interested in the names of some learning resource center buildings that I've seen that are interesting and worth examining:

Grand Valley State College: Michigan
Oakland Community College.

Orchard Ridge Campus: Farmington, Michigan
St. Louis Junior College District.

All three campuses Meramec, Michigan
Forest Park and Florissant Valley: Missouri
The College of DuPage: Glen Ellyn, Illinois
Macomb County Community College.

South and Center Campuses: Michigan

The last two, DuPage and the South Campus Learning Media Center at Macomb are presently in temporary quarters and their permanent buildings are still either in the planning stages, or under construction. The Center Campus Instructional Materials Center at Macomb is completed.

Harford Community College in Bel Air, Maryland, has a beautiful learning resources building in the planning stages, but plans for construction have been suspended presently. If the building is finally constructed from the plans that I saw about a year and a half ago, it should be a

worthwhile one. One feature it had was an auditorium: our libraries should carefully integrate more large group facilities like this into our buildings -- such a facility will house activities that are germane to our services and, in addition, they will bring bodies into our buildings. One thing to watch for here, though: be sure the auditorium or meeting room is designed so that it is accessible whether or not the library is open.

I encourage you to look at these places, not necessarily so that you can emulate them, but so that they can stimulate you. Also, so that you can learn from their mistakes: yes, they all made some mistakes along the way, and most people won't mind telling you about them.

4. Try to talk your College into retaining a consultant. If anyone needs convincing of the necessity or desirability of hiring a consultant, you might try exposing them to the persuasiveness of Ralph Ellsworth's arguments in Planning the College and University Library Building.[5]

It should be noted here that a consultant should not be thought of as a person who appears on the scene once and is never seen again. I agree with Ellsworth that he should be called in at each important stage of the building program.

But, I must caution you not to feel that a consultant will make decisions for you. The best consultants will refuse to do this: they will present you with some alternatives and with some facts surrounding each one and ask you to make the decision. Furthermore, a consultant cannot make valid assumptions as to the probable outcome of some of the alternatives he is

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[5]. Ralph E. Ellsworth. op. cit. pp. 31-36.

presenting unless he knows the objectives and philosophy of your institution. So, beware the consultant who does not ask questions. The good consultant will start out by asking questions. And, don't be surprised if every question you ask him is countered by three or four questions in return.

What are some sources of consultants? Again, Ralph Ellsworth mentions sources and fee schedules. In addition, both the American Association of Junior Colleges and the American Library Association retain active files of consultants. Also, Warren J. Haas, in his article, "The Role of the Building Consultant,"[6] which is included in the list I gave you, explains very clearly the relationship between the consultant and the employing agency and gives some guidelines for making this relationship an effective one.

I am referring generously to Ralph Ellsworth, Keyes Metcalf, and others. But, I wouldn't recommend them as consultants for community college library buildings, though. Their contribution to the literature of library buildings is recognized and unsurpassed, but it is imperative that a building consultant for a community college library have expertise in that field.

When you get to the point of actually planning the building, this procedure usually falls into the following phases:

1. Building Program
2. Initial Design
3. Final Design
4. Working Drawings and Specifications

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6. Warrer J. Haas. "The Role of the Building Consultant." College and Research Libraries. Vol. 30, No. 4. p. 365-8. July, 1969.

The phase which requires most from you, of course, is number one: the building program. The design and drawing phases are done by the architects, with your hardest work being an expenditure of vast amounts of time in reviewing, comparing, confirming, checking, etc.

What is a building program? According to Warren J. Haas, it is a simple statement of need.[7] A building program consists of your educational specifications, and is often called just that. Lewis B. Mayhew says that the task of a building program is "to translate educational goals and ideas into an analysis of space and facility requirements."[8]

A building program should be prepared in relation to a master campus plan whenever possible. This program should comprise:

1. The objectives of the institution and the objectives of the library/learning resource center as a part of that institution.

2. A consideration of the physical space elements that are necessary in the building: for example, lobby, workroom, reference, circulation, etc. A very good definition of a building program is included in the following on your list:

Keyes Metcalf. Planning Academic and Research Library Buildings

Warren J. Haas. "The Role of the Building Consultant"

Ralph Ellsworth. Planning the College and University Library Building

Some excerpts from actual programs have even been included in the appendix of Keyes Metcalf's book.

What is a module? What is a bay? You will need to be familiar with the terminology if you are going to produce a good program and assist and adv se

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7. Ibid., p. 365.

8. Lewis B. Mayhew. Planners and Planning. Community College Planning Center, School of Education, Stanford University, Palo Alto, 1966. p. 16.

the architects effectively. "Module" is used quite frequently and generously. Its general meaning is a bit different from its meaning with regards to library architecture.

A modular building is a building supported by columns placed at regular intervals, as opposed to the older type of fixed-function building which used its exterior walls for support. Nothing within a modular building is fixed except the columns. Most modern buildings are made up of multiples of identical modules. One such module, bounded by four adjacent columns is called a "bay."

Modules range in size from 13 feet square to 33 feet square, but the commonest size module or bay is 22 feet 6 inches by 22 feet 6 inches. A common size for the columns is 14 inches in diameter. A modular building, then,will turn out in physical appearance as having a lot of open space filled with a lot of pillars. The abundance of pillars is found to be one defect of the modular building, but this can be minimized somewhat by having larger sized modules, and thus, fewer posts. Modules that are over 25 feet, however, demand that the floors and columns be thicker, thus, increasing the cost.

The cost of buildings, as everyone knows, continues to rise. According to Dr. Robert Rogers, in his article, "Systems Building: A Solution to the Cost Squeeze?", "wages in the construction industry are rising three or four times as rapidly as prices in general."[9] Many solutions are being sought, ranging from no buildings at all to cheaper construction materials

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9. A. Robert Rogers. "Systems Building: A Solution to the Cost Squeeze?" Library Journal. Vol. 94, No. 21. Dec. 1, 1969. p. 4360.

and methods. One new idea which hasn't been successfully implemented for mass use yet is the systems building. In this type of building, a standardization of parts and dimensional coordination of elements (such as plumbing, heating, electricity, etc.) is employed. We should look for more trends toward prefabricated or pre-assembled building elements if we are going to continue erecting buildings.

In attempting to complete your building program, it will become evident that you need to know a number of statistics and measurements. Formulas can be dangerous and are never to be used blindly, but it can be awfully comforting to have some to hang on to when trying to determine your own specific needs. I'll list a number of figures, you might find handy (again, these are to be used judiciously):

Volumes: This one is wide open and always is determined finally by the needs and goals of the institution; but community college collections seem to range from around 20,000 to around 100,000 volumnes.

Seating Capacity: Community college libraries may seat from 10% to 50% of the total student enrollment, depending again on the aims of the particular library and institution; but, libraries commonly provide seating for 25 to 30% of their students.

Seating Space: 25 square feet is considered adequate seating space for each individual.

Book Space: According to Richard P. Dober, editor of Campus Planning, general library collections double every 16 years and science collections double every 10 years.[10] To arrive at a formula for needed book space, divide the total number of volumes to be housed by 10 in order to get approximately the footage required for shelving.

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10. Richard P. Dober, editor. Campus Planning. Reinhold, New York, 1968. p. 91.

Service Space: Space needed for workroom, circulation, photocopying, lavatory and storage areas usually equals about 20% of the combined space needed for seating capacity and books.

An awareness of some current trends in junior college library facilities will be useful to you:

Stack Layouts: Library floor plans today, due partly to the modular concept and partly to new practices in furniture and stack arrangements, are much more attractive. Another reason for this is that the community college library is usually small to medium, and stacks need not necessarily be concentrated in solid row-on-row arrangements. More attractive configurations involving the interspersing of a cluster of stacks with a cluster of reading tables and perhaps a cluster of lounge furniture. Experienced library interior designers are skilled at these arrangements.

Color: Interior designers also are skilled at preparing various groupings of attractive color schemes which facilitate a more tasteful selection of furniture and equipment for you.

Technical Processing: Many community college and other types of libraries are now turning to centralized, regional, or commerical processing. Whether or not you intend to do complete processing and cataloging on the site will affect considerably the amount of workroom space identified in your building program.

Storage: Will you bind and house back issues of periodicals? Many community college libraries do not do this, preferring to pick up their back issues on microfilm. Will you house lots of old editions and publications, many special reference volumes, or leave some of these to larger libraries? Your thinking along these lines will, again, affect the amount of space represented

by you in your building program.

Audiovisual: What kind of staff will you have for this service? What kind of office space do they need? Will you provide media production services? To what extent and what kind? Conduit should be installed in the library building to meet future needs, but, will there ever be a need for conduit between the library and any other buildings on campus? Will you have dial-access or computer-aided instruction? What audio and video facilities will be needed?

Special Facilities: Lounge areas, typing rooms, seminar and conference rooms have become quite commonly accepted in the community college library. Often, a Library Technology laboratory and the appropriate teaching facility for that program are housed there too; but, a somewhat newer addition is the developmental learning laboratory, which is staffed with experienced instructors and offers supplementary instruction to students. Carpeting and air conditioning are taken for granted now.

You might as well beware of some possible problem areas:

Exit Controls: The bright-eyed enthusiasm of certain community college administrators for wide-open, free-access libraries with many entrances (or perhaps no walls at all) has been proven to be mostly hogwash and a headache to the library staff! Man your exits! Or, if you can't man them, at least minimize them so that you can have visual control. Make no mistake: I am not advocating turnstiles. If your administrators give you any problem on this one building security feature, ask them if they are advocating the same free-swinging, open-access policy in the campus bookstore, too. Usually, they aren't.

Spatial Relationships: The whole question of the relationship of the main entrance; the circulation desk; the card or book catalog; the reference area; the periodical area; the workroom, etc. to each other is a very serious question and it deserves every bit of the time it takes to work out an effective layout with the good and patient guidance of your architect.

One of the most effective ways of learning, I think, is from your own mistakes. The next best way is from the other fellow's mistakes. My friend, J. O. Wallace, Librarian at San Antonio College, is an experienced consultant and has often been a member of accrediting teams. Out of his experiences in viewing library buildings, he has compiled a list of most commonly-found shortcomings, which I will share with you:

10 Building Faults Seen In Existing Junior College Libraries

1. Using Plans Prepared for another Institution. The library, if it is to perform its instructional function, must be designed to meet the specific needs of the educational program of its institution, not to mention the need to take into account variations in climate, campus and community architecture, site and geographical setting.

2. Designing the Building without Concern for Function. Long prior to any activity by an architect the librarians and faculty should study the needs and function of the library, the services to be performed, and the requirements which must be met in order to develop educational specifications which must be met. A building can be a beautiful structure and a functional monstrosity at the same time if an adequate program is not developed and followed.

3. Locating the Library so that Expansion is difficult or impossible. Every library should be so planned that its bookstack, space, reading, and staff areas are capable of considerable expansion through the addition of future floors, wings, or basement areas. No library in a junior college should ever be located on an upper floor to which incoming packages must be carried and in which expansion is difficult.

4. Underestimating Library Growth. Buildings should be designed to take care of library needs for at least ten years after construction, based on studies of projected growth. While many junior colleges have libraries not meeting the A.L.A. standards for size of collections needed to provide acequate service, a number of junior colleges, especially in urban areas, will soon have collections in excess of 100,000 volumes and enrollments approaching 20,000 students. The library should be planned so that it could be expanded to take care of student use, staff work areas, and the book collection for 15-20 years hence.

5. Providing Inadequate Work Space. As libraries grow and render the services which should be expected when they are involved in the instructional program of the institution, their staffs will also grow. Staff members need space not only for public services but also for acquisitions and technical processes as the staff expands and offices for the librarians to do creative professional work.

6. Failing to include Storage Space. The open shelf collections which are most frequently found in junior colleges require that closed storage space be available as well for such purposes as handling gift books when received, processing current unbound and duplicate periodicals, shelving newspaper, public document, local history, and other collections of materials whose format suggests limited public access, storing of displays, seasonal equipment, etc.

7. Making the Internal Arrangement of the Library Inflexible. Developments in the last decade have shown the wisdom of keeping the internal structure of the library as flexible as possible without permanent load-bearing walls. Floors should be uniformly reinforced, stacks should be moveable, electrical and other equipment should be capable of maximum readjustment at minimal expense when necessary for service.

8. Giving Insufficient Attention to Control and Supervision for Service during both quiet and busy times. Unsupervised exits, public areas not capable of supervision, study spaces unsheltered from the noise of the circulation desk, and other internal features which hamper the library staff from performing their instructional and service functions and from services at nights and on weekends when campus buildings are closed make the administrative problems of the staff more difficult if adequate planning has not been made.

9. Providing too few places for Individual Study. The community junior college student who is usually commuting from home and is frequently holding a part-time job needs a place where he can study on campus with minimal distraction. Group study rooms, individual carrels, small study areas are needed in the library. A place for group instruction in the use of the library is also desirable.

10. Ignoring Non-Book Materials. Adequate provision should be made for use of microfilm and other microforms and for various types of audiovisual materials if the library is to function as a curriculum materials center.

Hopefully, with careful preparation and planning of your building program in a manner similar to the one I have just outlined and with the judicious use of a consultant, you will be able to avoid all of the most catastrophic mistakes and come up with a building that will be both effective and beautiful and a pleasure for students, faculty, and staff to work and study in.

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Appalachian State University
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July 9, 1970

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PRESENTATION GIVEN AT APPALACHIAN

STATE UNIVERSITY

JULY 7, 1970

LIVING ROOM LIBRARY

Stephen F. McKeon

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LIVING ROOM LIBRARY

I was once asked what I thought a library should be. My answer to this question was that a library should be my living room. It should have a wall of books, the subjects of which I would need and enjoy, a nice deep rug that I could lie on, (because that is where I'm most comfortable) and it should have a warm fire or a cold drink, or both.

My "ideal" library may not be entirely feasible within an institutional environment, but it is my belief that the atmosphere is well worth striving for. In order for a library to be successful and functional, it must be comfortable.

Different parts of the country, of states and of cities are comprised of various ethnic, economic, social and age groups. None of these groups are exactly alike and reason dictates, therefore that the libraries which they use should not be treated alike. An urban library, for example, might be much more successful as a storefront operation than as a temple of stone and glass to the god Ostentatious. A shopping center would seem to be a likely choice of locations for a suburban library, since it is the one common denominator in that type of community. It would also be logical to assume that there would be common ground catering to our rural population.

But wherever a library is located, it must be comfortable, physically and psychologically, for those who are to use it. Lighting, furniture, room layouts, and colors must all be blended in the correct proportion to produce the successful interior. And, most important, these elements should be appropriate for the location and for the clientel.

I would like to illustrate what I mean by comfortable, or in this case uncomfortable, by describing the lounge of a women's dormitory with which I became quite familiar a few years ago. The room had a two-story high ceiling with a balcony extending the full length on one side. The opposite wall, at least seventy-five feet in length, was a two-story high glass window, mercifully draped least the occupants be broiled alive. A grand ballroom type circular staircase leading to the balcony dominated one end of the room while partitions against the inside wall formed open cubicles containing four chairs and a lamp table. The furniture was 1946 plastic covered modern, indescribably poor in design. How any soul, no matter how insensitive, could have felt comfortable in that atmosphere is beyond my comprehension. Yet to the persons responsible for the design of that room, it functioned quite well. After all, weren't there chairs for people to sit down in, and isn't that what a lounge is all about?

The majority of libraries that I have seen recently could easily be mistaken for any other library, anywhere. Mary Nitkas, President of Interiors For Business in Atlanta, said in the

November 1968 issue of Contract magazine, "The biggest potential problem with library planning is the great tendency of librarians to give solutions in terms of other library buildings with which they are familiar, instead of just giving the requirements and the problems. In addition it is not unusual for a librarian and some members of the building committee to spend two years looking at other libraries all over the country and world." In other words, solutions for library planning are being sought in places other than where the real solution lies - within the community. In addition, the result of this "inbreeding" can only be sameness.

Look throught any library publication or architectural magazine featuring library interior photographs. Without looking at the captions, can you determine where the building is located? Is it in the North or the South? Is it a college library or a public library? Is it located in an urban ghetto or in middle class suburbia? My guess is that you won't be able to tell.

All libraries require a functional layout; all libraries have other needs if they are to be successful and fully functional. The purpose of a library interior is to serve the reader and in order to read one must have a light; therefore lighting is a prime consideration to both the library planner and to the reader. There are only two kinds of lighting - good lighting and bad lighting. Good lighting is lighting under which a person can see and read and feel comfortable. Bad lighting can take many forms. It can be lighting which is too dim,(I believe that this is the exception rather than the usual) lighting which is too bright,

lighting which causes glare, lighting which throws shadows in the wrong places, and lighitng under which people are uncomfortable.

Elsworth Mason, Director of Library Services at Hofstra University, said in the December 1, 1969 issue of Library Journal, "In the Swarthmore College Library, Pennsylvania, there is a light over each carrel. However, it is a hot, round, can-shaped, incandescent clownlight. In one part of the top floor, the ceiling drops to about seven feet. Students sitting at these carrels complain of being broiled alive, in a thermal version of the Chinese drip torture." Mr. Mason continues, (in the Yale School of Art Library) "The stack lighting is composed of exposed conduit pipes hung just above head height, into which have been screwed bare floodlight bulbs, which shatter your eyeballs and roast your brains." These are prime examples of bad lighting, lighting which has been considered but not thoroughly thought out. Good lighting is normally the result of a collaboration of the technical knowledge of the lighting engineer and the experience and creativity of the architect and interior designer.

A lot has been said recently concerning carpeting in public buildings. I would find it difficult to imagine a library built today without the advantages of this product. Carpeting gives a feeling of warmth to an interior, it's quiet, it's economical. Studies have proven that the slight additional cost of carpeting in initial expenditures is more than offset by the lower maintenance costs. It is my belief that the most important advantage of carpeting is that it helps to dispel the aura of institutionalism, a discomforting atmosphere for most people.

Furniture is functional only when it is comfortable. If ever you have the opportunity to participate in the selection of a chair for the library, I would suggest that you sit in the prospective model for at least a day, preferably two or three. Make note of the number of times that you get up and sit down. If you are able to stand up at the end of the testing period, the chair might possibly be functional. Use a similar procedure for testing a table or carrel. In addition, it would be wise to take the advice of the architect and purchasing agent on furniture matters, but only with a "grain of salt!" Since neither will be required to use the equipment, it is up to the librarian to provide the conscience for the purchase.

Colors are as important a force in creating atmosphere in a library as they are in your home. Three elements constitute the means by which we perceive our universe: form, texture, and color. Of these three, color is probably the least understood.

Psychologically and physiologically, color is a potent force on both man and animals. Some time ago, a test was conducted in England by a Mr. Solly Zuckerman, which concerned itself with the sex life of the starling. The results of the test showed that those birds which inhabited Oxford, a dimly lit suburb, were sexually impotent during the winter months. During the same months, the starlings of Picadilly Circus, an area very similar to our Times Square, were very "active" creatures. Perhaps this also helps to explain some of the fauna which inhabit the "Great White Way".

Experiments with young children have had rather conclusive results. A group were given wooden blocks painted several colors and cut out in the shapes of squares, triangles and circles. When asked to group those blocks which "looked alike", the children, almost unanimously, grouped similar colors rather than shapes. It must therefore be concluded that color was a more important force or factor to them than was form.

Color can be used to create a mood in order to cause people to react in predetermined ways. Notice, for example, the predominating colors used in the diners that you frequent, and compare these to the colors used in a good restaurant. The diner will usually be painted bright, cool tones because these create an "active" atmosphere. The owner wants his clients to eat quickly and leave, to make room for more customers. Warm colors and subdued lighting will generally prevail within a restaurant. These colors and lighting conditions are known to be "relaxors" and have, in fact, been shown to improve digestion. Since the restauranteur desires that his clients relax and spend time (and money) this atmosphere is best for his interests.

Certain colors are often used in offices which help the occupants to perform their jobs efficiently. Cool colors are often used in secretarial areas; they have been found to reduce excitability and therefore improve concentration. In the managerial offices warm tones are generally preferred, for they have been found to be "brain stimulants".

Live plants can have a very positive effect on an interior. They can break up the monotony of the vertical and horizontal lines, to soften the interior. Area description may often be accomplished with plants rather than with walls. Above all, plants help us to "humanize" and like carpeting, de-institutionalize.

If libraries are to be truly functional, they must be comfortable. Libraries serve different groups of people, and therefore, should be treated individually. They should reflect the geographic and social areas which they serve in order to provide an atmosphere which is psychologically comfortable for those who use it. The lighting, furniture, layout and colors all contribute physical and psychological comfort and therefore must be considered with the utmost scrutiny.

A library may lack the warm fire and cold drink, but if the "living room atmosphere" pervades, it is most likely well on its way to being a functional, successful retreat for those it beckons.

50 pcs.

APPLACHIAN STATE UNIV/ Inst. for training in libraries

BOONE, N.C. (Tues. July 7, 1970)

PLANNING THE LAYOUT

VANCE HUNT, LIBRARY BUREAU

You have one of the most difficult jobs. . . in planning and furnishing a Library. An artist can paint over anything he doesn't like, an author can rewrite his book, even after it is in print... But in your job you have to plan right the first time, taking into consideration both function and beauty. Realizing that your choice must serve the library's needs for probably 25 years, at least.

Add to this the burden of purchasing the equipment by formal bidding..... the specifications are very important.

Add again the rapid, radical changes in education today and the librarian has to plan the layout with flexibility, geared for rapid changes and expansion.

1. The student must have direct access to the many carriers of Knowledge.

2. Students are individuals, with varying needs, so the library must plan the facilities, both human and physical, to give each student the opportunity to work alone. To do this the materials must be arranged so the individual can find the one he needs.
   a. The library keys are accessible.
   b. The staff assumes its responsibility is to be helpful.

c. There is a wide variety of different types of work spaces to meet the various needs of the students.

d. The students are no longer "herded" ir to large study-hall reading rooms.... rather the entire library is now to be planned as an interfusion of materials and comfortable work spaces.

3. Since Physical Environment has much to do with the behavior of the student, the library strives to be comfortable, friendly and inviting. The atmosphere of a home living room is achieved through the use of good lighting, interesting color, good furniture properly designed and arranged. All the arts of architecture are used.

4. Every means is tried for motivating the students to read and search the carriers for knowledge.... so the library of today is planned with this motivation foremost in mind.

APPROACH TO PLANNING:

Primary approach is ORGANIZATION

1. Materials (carriers)
2. Staff
3. Patrons
4. Physical setting.

This organization begins with a written program from the Library Director and the Administration.... to be given the Architect and the Interior Planners as a goal for the library.

Good planning is at best a compromise between centralization and decentralization. Since the library is primarily a combination of the KEYS to the collections and the COLLECTIONS themselves. Cannot be seperated any more that the phone company can put the directories in one place and the phone booths a block away.

PHYSICAL LAYOUT: (Note any figures given will be considered MINIMUM...)

1. Facilities for Staff
2. Facilities for Readers.
3. Facilities for Collections.

OBVIOUSLY the Library exists for the readers and the sole purpose to serve them so the emphasis must first and always be here.

FACILITIES FOR THE LIBRARY/ TEACHING STAFF:

A. Keys
   1. Catalogs
   2. Bibliographies

(Immediately near the entrance.. so patron sees these as he enters the library) (300/400 ft)

B. Reference Desk - Consultation Desk (near the Keys for service) (100 ft)

C. Circulation Desk (near exit) (150 ft)

D. Staff Quarters

1. Ref. Consultation Room/Librns. office (200 ft)
2. Media Specialist's office (200 ft)
3. Each member of Prof. Staff (min 100 sq. ft.)

E. Storage space for A/V Equipment and Materials (300 ft. min) (Near the circulation desk)

F. Technical Processes Room: Size must be determined by the total functions housed

1. Cataloging and repair of library materials (books, films, etc.)
2. Production of teaching materials
3. Graphics/photo copies/ transparencies/ dark room/ etc.
4. Printed materials/ offset printing, etc.
5. Audio-production/ records, tapes, duplicated, etc. (soundproof)
6. Drafting tables, art work

G. Teachers preparation room. (150 ft) (Plenty of room for library personnel and teachers to get together to discuss instruction materials. Should be flexible with space and facilities to review A/V materials.)

H. Studio & Production Room

FACILITIES FOR THE READERS

A. SPACE OVERALL

1. Colleges/ 30 to 50% of enrollment

2. Most high schools 10-15% or largest class.

B. Figures usually quote 25 ft per reader/ I believe more is required say 35 ft, particurlarly with the use of individual carrels.

C. Proportion:

60% carrels

15% Group study A/V

8% Tables

17% Lounge

D. If faculty studies: figure 50 ft per.

The figures are for student study space alone, and do not include the library collections, Primary aisles, etc.

THERE IS NO SUBSTITUTE FOR THE ACTUAL PHYSICAL LAYOUT IN PLANNING....

The actual furniture layout should be planned from the beginning...

PLAN THE LIBRARY FROM THE INSIDE OUT.....

Too often, we are handed a firm building layout, too late to suggest changes and generally, too little space overall has been provided.

If the layout is being done by the Architect or an Interior Designer, give them specific dimensions.

1. Stacks with aisles minimum 4'6" centers.
2. Reader spaces minimum 2' x 3' table space.
3. Primary aisles, minimum 6'
4. Minimum space between tables or carrels 5'., etc.

Again too often, the last stages of planning wind up "cramming in" a few more seats to bring the totals to the minimum count standard.... resulting in overcrowding the entire layout.

LAYOUT

Don't leave the planning of the layout to just any draftsman---
Get the best proffessional help you can afford---
LIBRARY BUREAU will assist you in planning layouts if requested--
(Short cuts/ Savings in space)

LAYOUT: (Throughout the entire plan, keep foremost in mind, flexibility, changes)

All items possible should be freestanding, movable, including interior walls.

1. KEY: Design to permit students to MOVE ABOUT WITHOUT DISTURBING other readers.
2. Oldest theory -- reader tables in center and books on walls surrounding... is no good.... must disturb readers to get a book.

   SHOULD REVERSE.
3. Stay away from large open reading rooms/Break up with stacks and displays.
4. DO NOT USE single rows of books with tables between to form alcoves...looks pretty in layout... but not functional, because the pattern forces students to walk around the tables to get books, distrubing others.
5. KEEP ARRANGEMENT SIMPLE... and easy to follow classifications, otherwise finding materials will be difficult.

6. AS YOU REVIEW AND STUDY THE LAYOUT/be certain you can easily see the primary aisles/ and traffic routes... Keep the layout logical and simple so the student is not LOST as he enters the library and tries to find the materials.

7. The good layout will lead the reader from the lobby to the KEYS and Ref. Desk, then to the COLLECTIONS.... <u>through the collections</u> to the various reader spaces... this way he will not distrub the other readers.

8. READER ACTIVITIES/FURNITURE AND EQUIPMENT

Once the reader has consulted the library keys and found those books and materials which contain the information he wants... he goes to the library collections... Assuming the library contains the materials he wants, he may use them in many ways.

- He may take a book home for study
- He may sit down and read on the spot.
- He may use the reference collection to verify the date, look up the population of a city, or ready a summary of a novel.
- He may want to take notes as he reads.
- He may want to fo into a small group discussion room where he can discuss a book with others, or even practice reading aloud.
- He may need to ask questions of librarians or teachers about what he reads.
- He may want to use machines, typewriters, calculating machines, teaching machines, phonograph record plays, etc/

- He may want to take a book to a classroom or laboratory
- He may want to stretch out in lounge chair and read in a more horizontal manner, as he might at home.

EACH OF THEST TYPES OF USE CALL FOR DIFFERENT KINDS OF SPACES, EQUIPMENT, FURNITURE.

FURNITURE

1. Study carrels

STUDENTS don't like to sit at tables in the middle of large open reading rooms. They like privacy and the intimacy of small groups.

Thus most of the study space (60% in fact) should be in study carrels in groups of not more than 15 or 20 infused among the collections.

Each carrel should allow 2' x 3' workspace minimum... and more of the learning machines are to be used.

CARRELS:

Many standard designs are available.... the key is simplicity with the MODULAR concept (initial and additionals, ready for changes in the layout and expansion.

All should be designed for A/V possibilities. Raceway systems for Dial Access of materials, T/V, duplex electrical outlets, etc.

2. GROUP STUDY ROOMS:

Several should be sprinkled through the reader layout for 2/6 students.

GROUP STUDY ROOMS (Cont'd)

1. Tables, chairs/ A/V, windows,
2. Sound proof
3. Can be larger rooms with partitions to divide small groups.
4. Need at least ONE LARGE group classroom/ well equipped, projector A/V wall panels, display, etc... seat largest class.

3. TABLES AND CHAIRS/ Variety of standard items available.
   1. Again all should provide 2' x 3' min. reader space.
   2. Avoid tables longer than 9'
   3. Avoid round tables except to encourage conversation.
   4. Table height 28"

4. LOUNGE FURNITURE:
   1. Should be kept in small groups (avoid "train station waiting room look")
   2. Sprinkle for variety throughout the layout.
   3. Again... students for study will preper <u>individual</u> seats rather than sofa, etc.
   4. Deliberatly use different sizes of lounge chairs.

5. SUMMARY: Variety.. give the varied readers a choice of study spaces.
   1. People vary widely in the kind of atmosphere or mood preferred for study.
   2. The extreme of tomblike silence or rumpus room roar are liked by few...

SUMMARY (Cont'd)

3. Most like silence when they work... seperate rooms when they talk, drink coffee and smoke when they visit or take a break.
4. Less emphasis on supervision...create an atmosphere encouraging freedom of movement and free unsupervised access to the MATERIALS....

SPACE PROBLEMS IN MEDIA UTILIZATION

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SPACE PROBLEMS IN MEDIA UTILIZATION

Does concern for and interest in media activity require special space -- special in amount, people, location? If we are to fully gain from broad range media programs, I suggest the answer is "yes."

School and academic libraries are considered by many as interfaces between teacher/learner or the learning environment and the learner. A library, if traditional yet well organized, demands certain physical properties, all of which are familiar even if not universally applied. But a media learning resources -- instructional services, etc. -- center is more than a library for a variety of reasons: more items than a print-only library; more reactions to be handled than the silent/individualized reading one; more complex because of associated necessary equipment for individual or group use; and more involved in the total educational activity.

Basically our problems are these: (1) adequate space for the specific housing needs of the major media; (2) accessibility of the LRC to other program areas and facilities; (3) flexibility in the arrangement and conversion of LRC space to adjust to changing programs, experiments (successes and failures), and increased use. Where do we get the answers to these basic problems? A good place to start, perhaps, is the Standards for School Media Programs. You have seen this document enough to know that the quantitative sections about space (pages 40-43), equipment (pages 45-49), and resources (pages 30-33) imply an accompanying large area to be easily utilized for this huge variety of experiences we believe follow naturally from the creation of a modern resources center.

But because we believe these things to be self-evident is no guarantee that others who are not intimately related to or concerned with media concepts believe the same. I refer, of course, to architects, administrators, adamant board members, aroused parents, etc. If the cry of frills is not raised, probably the cry of why is just as loud; one really can't answer why without having a demonstration of a major portion of media activity. What do we tell these "doubting Thomases," or what do we demand of them if they are to help us solve the basic space problem? Perhaps we tell them first that no modern learning activity can be effective without minimum attention to a variety of media content, techniques, and results. I remind you that the film utilization -- space problem is still a major headache in too many learning situations regardless of level, size, bank account , or location. How many PTA's do you know about which have had to buy screens, curtains, or inspection equipment for schools because someone couldn't see the necessary connections between proper space provision and adequate use results? Consider then how complex is the problem when we want young people to become creative, to sensitize them to more complete understandings, or even to teach them basic skills which require a variety of physical settings and at the same time a maximum of space flexibility for media equipment. Consider further how little we have really done in individualizing education from K -- 26; in spite of beautiful ads showing long rooms filled with electronic carrels, the majority of individual space in most schools still looks like the classroom in David Copperfield.

All these generalizations are aimed at convincing you that a suitable application of the Standards to space concerns resides in the selling of what they mean, more than the mere checking off of the numbers they contain.

This kind of selling demands ingenuity to get away from the typical sales pitch of keeping up with the Jones, accreditation, etc. What I am talking about as a sales pitch demands professional demonstrations constantly of why and how media provide a better learning result than can be accomplished without them. I think we could do ourselves a great deal of good if we emptied all study halls of seats, desks, etc. and conducted a forum in the morning and in the afternoon, rather than let students just "study." Such a break in the typical space -- activity cycle might get us more results in the long run (when the kids become tax payers).

Not all media are good for all purposes; no single media is solely applicable to one situation. How, then, do we make provisions for flexibility in moving materials and machines, so that, for example, the uniqueness of ETV becomes better applied in one situation than another? We cannot wheel around a lightweight camera and several monitors if there are no places to plug them in except where they are stored; there is no use trundling them down to the end of the hall for the English teacher to stare in horror at a gadget she has no more knowledge of than a manned space ship. On the other hand, does the person who has been using films quite regularly now have to give up films so that other media might be brought into use? Certainly not; but equally true, that person ought to be reoriented to the relationships between the old film, the new transparencies, and the newest video tape recordings. Then perhaps a multi-media concept begins to make sense to the previously-experienced person as he expands his own activities and competencies.

All media will not be used 24 hours a day within the school. But when media are used, certainly other activities ought to be brought into focus with them.

The content of the media does not change from the resources center to the laboratory to the learning station. However, most likely, reactions to and the activities resulting from content do change according to location and physical surroundings, as much because the user may be setting up a different reaction while in a classroom from his reaction in the laboratory, or the library, or the lounge. The major problem within the entire concept of space for media utilization is to have the initial thinking about and planning of such a center be the most flexible and innovative within practical considerations. Sound control -- air and light control -- storage control -- use control are all important elements of a central LRC for which there must be 100 per cent coordination if large sums of money are not to be wasted. I have seen both real and pictures of centers where a large area is a desert of nothing because of poor color coordination; where wall plugs are non-existent while floor plugs are an extreme hazard; where an office is quietly sound proofed but the area outside where the action is sounds like the main runway at a large airport. You could name your own problems, I am sure. None of these is incapable of treatment; none of these singularly or together adds so much additional expense as to threaten the whole idea; but be certain that all of the elements of these relationships are seen together in terms of the final big package which is your LRC for your career length. We don't change floors, ceilings, walls, windows, once they have been built. And unfortunately we may not change many minds if we are dependent on too many experts to coordinate and pull together what we need to have. I can think of no better technical advisors to help solve the basic problems of media center space than the poor tired media center staff after a day or two of working in the wrong kind of space.

If we can't beat them, can we join them? If a combination job or a substitute for a brand new facility is the only way out, can it be made acceptable to accommodate the standards as well as the inidividualized needs of the particular school? So long as it is understood that the substitute is just that, probably we can accomplish much to our advantage if we pay attention to suggestions about basic space utlization practices which are available in a variety of publications in library and educational literature. Such attention aims to make clear to all members of the educational team that it is a top-to-bottom responsibility to provide good, new or used media areas necessary to implementing a modern educational program.

There are three major space components for the success of any kind of media program: the staff's needs for space, the user's needs, and the need for adequate housing and handling of the resources. Mention has been made of these basic ingredients, and the Standards combine equipment/resources into the size pattern for space allocation. I remind you of the matter of staff and user (media specialist and student) on the one hand; media specialist and other educational personnel on the other hand. There will need to be much concern for adequate practice -- production -- process for your educational partners in any media operation. A media center -- LRC -- cannot expect to succeed in enlarging the use of many materials unless there has been adequate orientation and practice time on any or all media content. Do we need separate and equal facilities for such practices? We may, but it is a matter for experiment and evaluation to find out if perhaps the best learning may result for the student user when the staff user has been sitting in and among the same space. The point is, does the staff frequent the Center regularly for just this kind of collaboration and learning?

The other user group (student) needs much help in self-directing its learning for maximum use of many new media activities. The electronic carrel does much for individual instruction *if* all is smoothly laid on beforehand; but this device cannot produce its own materials or arrange them for maximum effective use. Student reaction is important -- and students should be encouraged to be concerned about the space in which they learn and the space in which modern media use takes place.

What about the housekeeping chores of a center -- resources handling from A to Z -- compared to a library? Should the catalog, card or book, be a different physical thing in a different housing? Should the arrangement of materials proceed on the plan of total integration by subject *vs.* separation in part *vs.* traditional handling; and for whatever plan, will typical shelving -- aisle space -- arrangements be satisfactory? How do we arrange the carrels -- tables -- charging desk and staff service desks? Do we even have them? If not, can we retool ourselves and our users to appreciate the differences?

Such questions are not just thrown out for effect. We do not have the answers yet, especially when some open plans seem so much better (or worse); some newer groupings by level seem OK (or not); and some materials seem applicable to a broad range of ability and interest (or not). We must be more concerned with models, which can be checked for efficient arrangement, simulation of activities, and new approaches. I'm not speaking of the 8 -- 12, junior colleges, or academic center particularly; I believe the entire school -- higher education movement needs to adopt a coordinated approach which relates all levels to all media. ETV, for example, is certainly not restricted to upper levels any more than films or recordings. Consider how much more useful

any of these media could be if these were progressive use from K -- , rather than the more typical situation where some grades get much more exposure than others.

Production has been loosely mentioned, if at all, so far. I'm concerned about production at low levels (meaning local production) because unless there is constant attention to quality control, we have difficulty in matching much do-it-yourself material with commercial products. There are many local products useful and innovative and desirable; and there are easy ways to produce them in collaboration with professionally trained and experienced experts. The center should provide for production capability, using the largest array of equipment which the system can afford, and comparing constantly the home product with the commercial one. Student participation in production can be encouraged -- beyond the "show and tell" stage, of course.

But space for production can be expensive if it is not fully utilized; it will not be fully used if it is off-limits much of the time. I have mentioned flexible and conversion space -- perhaps production areas (for all types of content) should be 100 per cent multi-purpose space for maximum efficiency. The only kind of space not suitable for such use is a darkroom, and its inclusion in a center will be dependent on what plans and needs are set for film -- photographic production. Remember that these are some services which are cheaper and better when handled by large firms already expert in the particular operation.

I said earlier that a renovation, or a redoing, should be consistent with the best modern practices of any space utilization, and that by "joining" them (accepting what we know we can get for the present) we may derive a

reasonably useful total space called a learning resources center. Such a thing is up to you to make real -- learning is an activity, so you and the space must be activated; resources require selection, evaluating, organization, so you must be capable of such skills; a center is a central -- a totality which you must sell as the hub of learning and knowing. A media specialist in charge of a LRC is in a tough spot -- but so is education, the student, and everyone concerned with the future. Our future may well be in this inner space in the educational plant and we are faced with proving that a modern program cannot move adequately without such an enterprise. I think many media personnel are proving it -- and more will in the years ahead.